Teacher's Resource Guide for *Hamlet*

by

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and

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Success with Literature

Hamlet

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Success with Literature

Romeo and Juliet

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INTRODUCTION

Gradually, as teachers of writing have shifted their emphasis from **product** to **process**, they have also changed their view of writing about literature. Writing is now recognized as not only an opportunity to state ideas you have formulated, but also a way to discover those ideas. Using the writing process is valuable to students even when they don't produce final essays. Let's consider the kinds of intellectual skills writers use in the course of composing essays. They must:

- establish a goal (decide how they wish to affect their readers);
- analyze their data (e.g., distinguish between abstract and concrete items);
- determine underlying connections (group by similarities, identify chronological order, look for repeated words or ideas, etc.);
- search out cause/effect relationships;
- define terms (heroine/hero, tragedy, irony, symbol, etc.);
- select an appropriate mode of organization (inverted pyramid, least important to most important, exemplification, analysis, comparison/contrast, etc.).

In themselves, such skills are valuable, but as part of the composition process, they are indispensible. The final essay, then, becomes a means of expressing the results of the writer's careful process of gathering and sifting data, and working to express the ideas as effectively as possible. This guide, along with the *Scholastic Notes* materials, will help you help your students.

How to Use *Success with Literature* Materials

This guide, along with the *Scholastic Notes* booklets and software, has been designed to help you teach your students to write effectively and analytically about literature. The guide is divided into two parts:

- Part 1 offers activities geared to writing literary papers in general. It focuses on the steps of the writing process, which are featured in the software and booklets as well.
- Part 2 features a variety of writing activities specifically geared to the study of Shakespeare's *Hamlet*.

When using any of the activities, you may want to refer students to the *Scholastic Notes* booklets or make use of the software. In addition to those resources, students should have their copies of *Hamlet* at hand when doing activities from Part 2. Having their copies of *Scholastic Notes* booklets handy will help them re-locate information they remember reading in *Hamlet*. For example, a student wants to talk or write

about Hamlet's interactions with Rosencrantz and Guildenstern. Recalling two or three occasions when they appear and remembering the scene in which Hamlet accuses them of playing upon him as if he were a wooden flute, the student wants to find these locations quickly. By skimming the scene summaries, he discovers that he wants to look at several scenes more closely: II,ii; III,i; III,iii; III,iv; and IV,ii.

For all of the activities, any other materials that are needed are specified in the activity outline. Although most of the writing activities lend themselves to using the word processing capabilities of the software, and some of them benefit from the convenience of the Quote File functions, all can be carried out whether or not computers are available.

Finally, as you will note, the philosophy behind this guide is that writing should be a process of discovery and personal fulfillment, not just a way of completing assignments.

Creative Writing as Discovery

Assignments in creative writing can serve several learning purposes, including helping students to understand and appreciate literature better. For example, to examine a story's narrative point of view, you may have your students try rewriting a section of a first-person narrative from another character's point of view or using a third-person omniscient narrator. In analyzing ideas underlying a work, you might have students create imaginary conversations, such as having students use writing to explore how a character in a 19th-century novel would react to some of today's social or political issues. An imagined conversation between the Widow Douglas of *Huckleberry Finn* and Bishop Desmond Tutu might produce fresh student insights. Writing such a piece would require a thorough knowledge of both the fictional character's values and those of the Bishop.

Empowering Student Writers

Practicing various forms of writing is an empty exercise, however, unless we can first give our students faith in themselves as effective thinkers. Too few students see writing as a process of inquiry, of satisfying their curiosity. Instead, they have learned to take the "safe" route: tell the teacher what he or she wants to hear. We've all heard our students explain poor papers by saying, "I didn't know what you wanted." The time soon arrives (usually after high school) when there is no one to tell the student what or how to write. Then the formerly successful students feel at a loss. Having learned to study the teacher, they know

how to write the way the teacher wants–and on what the teacher wants. They have not learned how to think and write on their own.

Using Primary and Secondary Sources

As preparation for college English courses, students also need to learn and practice appropriate and effective use of secondary as well as primary sources–critical essays, analytical treatises, and/or historical studies. Here, too, writing is a means to discovery as well as to expressing the results of that discovery. Such materials can stimulate and inform student ideas; they also provide practice in using the proper forms for documenting other writers' material as well as primary sources.

Aspects of Literary Analysis

Part of our job involves giving our students a foundation in literary interpretation. But we need to do so in a context that also familiarizes them with the process of composition. Thus, traditional literary essay assignments give students a chance to write about terms such as **irony, symbol, satire, mood,** and **imagery**. By studying how these devices actually work, the students will then be able to write effectively about them. Furthermore, discussing them in relation to different literary works, students will come to see the universality of these elements in good literature.

ACTIVITIES FOR THE WRITING PROCESS

Although writing assignments of all kinds can be used to deepen students' understanding and appreciation of literary works, this section of *Success with Literature* focuses on the kind of assignment that students find the most demanding–the kind in which they develop their own subject, topic, and thesis for a longer paper. Your guidance will also help them find such writing more satisfying. To succeed here, they will need your help in working through all the steps of the writing process.

The *Scholastic Notes* "Writer's Guide" breaks the writing process into seven stages:

1. Getting Started: Prewriting
2. Getting a Topic
3. Getting a Thesis
4. Organizing Your Material
5. Making Your First Draft
6. Revising Your Draft
7. Final Editing of Your Paper

To help you lead your students through the writing process, this section of the guide discusses each stage and provides some activities you might use to give them experience using each stage.

Hamlet

ACTIVITY

Getting Started: Prewriting

Purpose

To introduce students to "brainstorming" as a means of seeing how to begin defining a topic for writing.

Students will

- recognize that no idea or fact is necessarily unimportant in this opening stage,
- practice **discovering** how much they already know,
- develop a common "database" on which to draw as they move on as a class to the next stage of the writing process.

Materials

Overhead projector and screen, blank transparencies, pens for writing on transparencies (or other equipment for writing where the whole class can see).

Time

About 1 to 2 class periods.

Procedure

1. Explain that in this stage writers begin by taking inventory of what they already know about a subject they plan to write on. Although in this activity the class will brainstorm together, point out that as individuals, each writer during this stage does his or her own personal brainstorming. Stress the importance during this process of imposing no restriction or hierarchy on the information they have. Brainstorming means that they should list *everything* they know, think, or feel about the subject.
2. Select a student volunteer to act as "scribe" and instruct the class to produce as long a list as possible about FAIRY TALES. Tell students to offer ideas, details, reactions aloud to the scribe, who will write them on the transparency (or blackboard if overhead is not available). Keep at it until at least 60 ideas have been recorded. (Hint: when ideas seem to stop, just *wait* in silence until someone thinks of something else.)
   The list might begin to look something like this:

   > Jack, a beanstalk, Snow White, dwarfs, Grumpy, Dopey, magic, Goldilocks, forest, Little Red Riding Hood, wolf, basket, grandma, children, scary, fun, "What big eyes!," witches, "Hansel and Gretel," trail of breadcrumbs, house of candy, monsters, poor family, wicked stepmother, poisoned apple, pumpkin, glass slipper, "Cinderella," "Fee, Fie, Foe, Fum! I smell the blood of an Englishman." giant, tests of courage, cleverness, barriers to overcome, magical powers, treasure, princes and kings, gnomes and trolls, straw into gold...

Point out that a similarly disorganized, seemingly random list could be produced about a poem, a play, or a novel.

3. Stress that the lack of organization is desirable. **Discourage** students from attempting to organize their ideas at this stage. Organizing too early leads to leaving out ideas or facts which might prove to be important later on.
4. When students first try this way of starting a paper, they typically question its usefulness. Assure them that the effort will produce useful results as well as raw material for their writing.
5. When enough ideas have been recorded, distribute the worksheet. Have students use it to select ideas from the list as well as to continue to think of ideas as they organize them under the categories suggested.
6. The list is not an end in itself. It is merely a way of starting to think about something they will write about.
7. Have students share and discuss items they have grouped under the category "FEELINGS."
8. Then distribute or display on the overhead projector the *Refining a Category* handout. Conduct a discussion of the kinds of items it shows grouped under the two new categories created out of the original category "FEELINGS." In the discussion ask for ideas about why certain words appear in *both* lists (parents, breadcrumbs, witch, woman) and what connection might be found between the two emotions. Some students might notice that the same details produce conflicting emotions. Such an observation might lead to discussion of the differences between appearance and reality. The relationship between the two is often a feature of fairy tales and might actually become a *topic*. In other words, thinking about such lists is a useful way of exploring possible ideas for topics. Encourage students to suggest other ideas to add to the list.
9. Ask for ideas of what other topics they might find from this prewriting activity.

Name: Date:

Getting Started

Purpose: To practice the first step in writing about any subject–gathering ideas.

Directions: After brainstorming, put ideas about fairy tales under each of the categories below. As any further ideas, details, thoughts, or feelings occur to you add them to your categories. (Items can appear under more than one category.)

VILLAINS	HEROINES
HEROES	**SPECIAL POWERS**
FEELINGS	**REWARDS**
DANGERS	**LOCATIONS**

Make up another category of your own, _____ and list items that fit it.

Directions: Review your work; circle one category for refining. Select two items; for each item make a list of at least 20 ideas, thoughts, feelings, and details on the back of this paper.

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Name: Date:

Refining a Category

Purpose: To see how categories can be refined and further defined in the process of moving toward finding a topic for a paper.

Directions: Examine the following sample of a refining of a brainstormed and categorized list. This list was made by a writer starting to work on a paper about the fairy tale "Hansel and Gretel." Add ideas that occur to you.

Original Category: FEELINGS

New Category 1: *FEAR*	New Category 2: *HAPPINESS*
lost in the woods	*being on their own*
darkness	*pride in breadcrumb idea*
old woman's hairy mole	*white bird*
bones around the cage	*gingerbread house*
roaring fire in stove	*roof of icing*
cackling laugh	*candy cane fence*
worry about brother	*being together*
parents' anger	*saving gingerbread children*
disappearing crumbs	*tricking the witch*

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Hamlet

ACTIVITY

Getting a Topic

Rarely do students face completely open assignments–ones like "Write a paper on a work of literature of your own choosing." More often, they are asked to discuss a specific subject or a specific piece of literature. "Write a paper on Miguel de Cervantes' *Don Quixote*," we say; or, "In a short paper, discuss D. H. Lawrence's 'The Rocking Horse Winner'." Although such assignments define the SUBJECT for students, they must still find their own TOPICS.

Moving from a subject to a topic is like using new lenses on a camera. At the subject stage, the writer sees the whole panorama represented by piece of literature assigned. In finding a topic, writers change lenses, so to speak; they narrow their focus. They don't attempt to cover every aspect of a work; instead, they concentrate on some facet of the work about which they feel confident they have something to say.

You've given your students practice in "brainstorming" or getting started. Now show them how those carefully refined lists can point them toward all kinds of topics. Working with the fairy tale list, they saw how one topic might be "Relationships between Appearance and Reality," and they looked for other possibilities. Since the characters seem to fall into distinct categories (heroes, villains, monsters, etc.), the students might find a character study something they could produce. Other students may have found list items related to the settings of fairy tales and so consider a topic about the use of setting in fairy tales. The list could go on, which your students should find encouraging.

Purpose

To give students practice getting topics for literary works being studied in class.

Students will

- apply to a specific literary work they have studied, the skill learned working with fairy tales,
- develop eight potential topics for that work.

Time

About 1 class period or homework.

Procedure

1. Have your students repeat the process used in the activity "Getting Started" by replacing the subject fairy tales with a new subject. Assign as the subject a work of literature the class is presently studying or has studied recently. Students can complete the brainstorming steps individually or work with a partner or small group. Have them record their brainstormed items on notepaper.

2. Distribute "Finding a Topic" worksheet. In the space at the top, have students fill in the name of the literary work that you have set as subject.
   Note: In completing this process, your students may try to persuade you to help them, to give them some "hints." Resist the temptation. Each hint you give takes away a little bit of their involvement and responsibility ("ownership," might be a better word).
3. As they are working you *can* help them by providing some questions to assist them in analyzing their lists of ideas.
   - Which of my categories contain the most items?
   - What one or two words would I choose to describe how I feel about this piece of literature? this character?
   - Which events/characters/scenes do I especially remember from this work? Why?
   - Could this novel/play/poem/story take place in any other historical period? Why? Why not?
   - What do I know or think about this work that other people don't know or haven't thought of?

   Remind students that although they may not be aware of it, their memories have filed away much information worth keeping. Getting at those ideas is what may be important. The worksheet and these questions lead students toward some narrower focus on the work assigned. Their responses will help them find a topic and ready them for the next phase of the writing process: FINDING A THESIS.
4. When they have filled a couple of sheets of paper with ideas for their subcategories, have them share their ideas with a partner and help one another think of topics suggested by their ideas.
5. Conduct a class debriefing in which each student tells one topic he or she has thought of and why.

Name: Date:

Finding a Topic for my paper on _____

Purpose: To identify possible topics for a paper on a literary work.

Directions: After brainstorming, make up six categories and put ideas about the work under categories where they fit. Add any further ideas, details, thoughts, or feelings that occur to you as you work. (Items can appear under more than one category.)

Directions: Check one category for refining and think of two subcategories that you could make from it. Write the names of your subcategories below. For each subcategory, list on a separate sheet of paper at least 20 ideas, thoughts, feelings, and details.

Directions: When you have developed your subcategories, on the back of this sheet note eight ideas for topics you might write about.

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ACTIVITY

Getting a Thesis

Purpose

To provide students practice in developing a thesis.

Students will

- learn the difference between statements of fact and thesis statements,
- see how thesis statements can determine the shape of the papers they will write.

Materials

Chalkboard

Time

About 1 class period.

Procedure

1. Explain that writers need a reason for writing their essays. In other words they have to feel that they have something to say, some point worth making. Acknowledge that in class they are writing usually because **you** have told them to. But add here that the reason for writing on the topic they have chosen is **theirs**.
   Point out that writers have different reasons for writing their essays, and different ways of finding the thesis they want to make. For instance, one way of finding a thesis is to ask the question "*Why* am I writing about **this** particular topic?" Another way is to see if the list of information and ideas you have generated suggests a reason for writing.
2. Emphasize that a **thesis** may be only temporary. Some writers draft several possible thesis statements and then choose one to try out. Tell students that however they come up with their "working thesis," in the process of writing, they may find a better or more interesting thesis, or they may fine-tune the thesis to become something slightly different.
3. Give examples of the difference between a statement of fact and a thesis. The statement "*Huckleberry Finn* is told by Huck Finn, the main character of the novel," is only a fact. One cannot develop a *fact.* "Twain's use of Huck as the narrator of *Huckleberry Finn* provides a framework for his social satire in the novel," is, on the other hand, a thesis statement. The difference lies in the addition of the words "provides a framework for his social satire in the novel." Now the writer is obligated to show how the satire is influenced by this particular kind of narrative mode.
4. Distribute the sample worksheet and direct students to apply this kind of distinction between statements of fact and thesis statements to the sample statements in the list. When they have completed

their checking and starring, have a student write on the board each statement any student has starred as a thesis.

5. Now have the students discuss why they believe that the statements they selected do or do not qualify as thesis statements.
6. Presumably they will choose the statement about what Hansel and Gretel learn concerning appearances and reality. Point out that a paper developing this thesis would have to show the difference between what the children see and the reality which lies behind the surface; thus, at least part of the essay might be organized as a comparison/contrast essay.
7. Reinforce understanding by asking students to suggest thesis statements about works the class has studied or films or television shows that are familiar to many of them. Again designate a student or two to write suggested thesis statements on the board. Then conduct a similar discussion with the class on how each statement could (or could not) be developed as a thesis statement.
8. For homework have students follow the same procedure with one of the topics they developed at the end of the "Finding a Topic" activity.

Name: Date:

Finding a Thesis – Sample Information List

Purpose: To recognize possible thesis statements.

Directions: Place a checkmark (√) next to those items which are only *statements of fact.* Place a star (*) next to those items which are potential *thesis statements.*

_____ Hansel and Gretel are very young.

_____ The witch uses her cleverly disguised house as a lure to entice unsuspecting people inside.

_____ A white bird which follows Hansel and Gretel eats up the breadcrumb trail they have left.

_____ The witch doesn't see very well. She checks to see if Hansel and Gretel are ready to be eaten by feeling the thickness of their arms. Instead of putting their arms through the bars of their cage, they hand her a bone from a previous victim.

_____ Hansel and Gretel learn that appearances can be deceiving.

_____ Ironically, Hansel and Gretel defeat the witch by making her believe in something which only appears to be the case.

_____ Normally, a white bird would be a symbol or sign of something good.

_____ The outside of the witch's house is covered with all kinds of candies, cookies, and delicious things to eat.

_____ The forest is a pleasant place for the young children, at first.

_____ Hansel and Gretel are like most brothers and sisters in that they squabble and fight but also depend upon one another for comfort and survival.

Directions: Explain why the items you have chosen would make good possible thesis statements.

_____

_____

Directions: List ideas you could use in a paragraph that contains and develops one of the thesis statements you have chosen.

_____

_____

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ACTIVITY

Organizing – Finding an Essay's Shape

Once your students have a thesis statement, they are ready to begin organizing and making a first draft. They need to be familiar with three points that need their attention in shaping an essay.

(1) They need to recognize that successful writers have a good idea who their audience is before they begin writing.

(2) They need to understand that any good thesis usually contains some major and some minor ideas.

(3) And they need to consider how the combination of these factors determines in large measure the shape and the content of any essay to be written. Take your students through the following activity in order to practice those steps.

Purpose

To determine the essay's potential audience.
To identify and begin organizing major and minor ideas in thesis.

Students will:

- examine their thesis and determine paper's audience,
- discover kinds and amounts of information needed.

Materials

Chalkboard.

Time

About 1 class period and homework.

Procedure

1. Discuss with students the importance of knowing who their audience is. They should think about whom they are writing for. Belaboring a too obvious point that their audience already accepts is a waste of time. Forgetting to cover a point that their audience needs to know or does not accept is dangerous.
   Note: You will probably need to clarify the special case of writing assignments. Many students fail to sufficiently support or illustrate points they make in their essays because they assume their teacher already knows the work better than they do. In other words, although in one sense their audience is you their teacher, they need to think of a more general audience such as parents and friends. You can also stress that their job in writing about a piece of literature is to get YOU to see what THEY see in the book, to convince you that their thesis is reasonable, that is, supported by evidence from the literary work.
2. On the chalkboard, write a thesis statement for a possible essay on "Hansel and Gretel"–something like:
   "Hansel and Gretel" is a typical fairy tale because it not only entertains but also teaches.

Ask students to describe who might read such an essay. Encourage them to think about publications in which essays appear, such as magazines, journals, newspapers, etc.

3. Note KEY words in this example, like "typical." Stress that it means this fairy tale is only one example; that is, several other fairy tales must share these qualities if the statement is accurate. The reader will expect the essay to discuss more fairy tales, while emphasizing "Hansel and Gretel."
4. Then direct the class's attention to "it not only entertains." What does "not only" mean? What does the reader probably think about fairy tales? How much attention should the essay give to this point?
5. Next consider "but also teaches." For this essay, is the story's entertainment value or teaching value more important? Why?
6. What sort of examples will the writer of this essay need from the story of Hansel and Gretel? Will examples be needed from other fairy tales?
7. Once you have taken the class through this exercise, distribute the worksheet. Have them fill it out, based on a thesis statement they have developed. You can have them use their statements developed in the previous activity and for some other piece of literature.
8. Your students may not be aware of it, but in answering the questions on that worksheet, they have begun the process of making an outline. You might now have the class refine their answers and shape them into an actual outline.

Name: Date:

Finding the Essay's Shape

Purpose: To identify your audience and to discover and begin organizing the potential parts for the essay.

Directions: Fill in the blanks with information concerning your thesis statement and its implications.

1. My thesis statement:

_____

_____

2. The key words in my statement are _____

_____

3. The first key word is important because _____

_____

4. The second key word is important because _____

_____

5. The remaining key words are important because _____

_____

_____

6. My audience probably needs to know _____

_____

7. To persuade or convince my audience, I'll need to include the following kinds of information:

_____

_____

8. Some examples of that information are _____

_____

_____

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ACTIVITY

Making a First Draft

Purpose

To move from development of a thesis and ideas to beginning to write a draft.
To learn how a working opening paragraph can become a "writer's road map" for drafting the essay.

Students will

- write sentences stating the ideas related to their thesis,
- analyze a sample working opening paragraph,
- turn their sentences into a working opening,
- paraphrase their working opening into their own writer's road map.

Materials

Completed worksheets from the previous activity.

Time

About 1 to 2 class periods.

Procedure

1. One way of beginning the drafting process is to have your students write a sentence about each of the KEY words or phrases on their worksheets.
2. Distribute the "Sample Working Opening" handout and use it to lead a discussion of how someone developed a working draft of an opening paragraph for a paper on the differences between appearance and reality in fairy tales.
3. In discussing the paraphrase, have them pair the sentences in the second paragraph with the first. Stress finally the importance of the last sentence of the paraphrase, which states the organization of the bulk of the essay. We now know that the draft will contain at least three sections of literary analysis–one for each of the tales discussed. We also know in which order those tales will be discussed, and we know why they're being discussed.
4. Then instruct students to combine their sentences to make a paragraph that could serve as the opening paragraph for their first draft. Instruct them to pay special attention to the order in which they put their sentences about the key words or phrases. Remind them that the order they use should determine the order in which they will discuss the ideas in their essay.
5. Have them use the back of their worksheet to make a "road map" based on their opening paragraph.
6. Developing a working opening is only the first step of actually producing a draft. In one sense, the opening is like a trial attorney's opening argument: it only prepares the jury (reader) to follow a complex argument. The actual argument will occur in the body of

Essay

the essay. Having, so to speak, named and ordered the points to be discussed, the writer must now examine those points in detail.

7. Give students the rest of the period to begin constructing the rest of their first drafts. Remind them that each paragraph is like a miniature opening. A topic sentence is like a **micro-thesis**; it determines what information should and should not be included. Without a topic sentence, the paragraph will have no single purpose. You should also urge your students to discuss that paragraph's topic as fully as possible in the paragraph. But if during this first draft they do not yet have all the information they want to use, they can add it in a later draft.

   Beyond making these suggestions to your students, you'd be wise just to let them write. The more advice they receive at this point, the more time they'll spend worrying about details. Worrying about the details will come when the writers revise their drafts.
8. Since an important aspect of producing a first draft is just making oneself write, it is a good idea to have students spend time **in class** generating their first draft. In other words, you may want to devote a second period to such writing in class rather than depending only upon homework time, when distractions can make writing harder.

Name: Date:

Sample Working Opening

Purpose: To examine how a working opening paragraph states the thesis, introduces the key ideas, and indicates the order in which the paper will present them.

Directions: Read the following draft of an opening paragraph for a paper on the topic of appearance and reality in fairy tales. Look at each sentence to see what point it makes.

> Too many people underestimate the importance of fairy tales as a means of teaching young people essential lessons about life. These stories do entertain–they contain colorful characters and exotic settings, wonderful creatures and folk with magic powers–but beneath the surface, they express powerful ideas in ways children can readily accept. Even Sigmund Freud, the father of psychoanalysis, has noted the effectiveness of fairy tales in the formation of youthful value systems. One lesson such tales often include is the need to distinguish between appearance and reality. "Hansel and Gretel," "Rumpelstiltskin," and "Snow White" all demonstrate this educational function of the fairy tale.

Directions: Now read the following paraphrase of the paragraph to see how the writer "translates" the sentences to create a "road map" for organizing the paper.

Sample Working Opening,
Paraphrased as My Writing Road Map

> I'm going to write about fairy tales because people don't take them seriously enough. I'll agree with my audience (those who don't take fairy tales seriously enough) that the tales are fun. I'll give some examples that show the kinds of enjoyment such tales offer. Then I'll say that good fairy tales also contain serious messages. I'll make the point that these tales allow the children to become involved in the story and that that's how they learn the hidden message. In case the reader is still skeptical, I'll quote Sigmund Freud from his article "On the Uses of Fairy Tales". Finally, to SHOW the reader, I'll use 3 stories as examples: first, "Hansel and Gretel"; second, "Rumpelstiltskin"; third, "Snow White."

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ACTIVITY

Finding the Paper's Actual Structure

In the process of producing their first drafts, your students may have developed a structure different from the one they originally intended. Help them find the ACTUAL structure of their drafts with the following exercise:

Purpose

To analyze the structure of the drafts students have produced.

Students will:

- examine their drafts, paragraph by paragraph;
- produce (and modify if they wish) an outline that reflects how the drafts they have written actually work.

Materials

Computers and *Scholastic Notes* software if possible.

Time

About 2 class periods.

Procedure

1. Explain to students the need to be sure that their drafts have followed the plan they set up in their openings.
2. Ask students to list on a separate sheet of paper the topic sentences of all the paragraphs in their drafts. Have them number these sentences in the order they occur.
3. Have the class compare this list with the plan set up in their working openings.
4. Next to topic sentences which do not relate to the original plan, have students place a star (*).
5. Next to topic sentences which occur in the wrong order, have students place a checkmark (√).
6. Have students read "starred" sentences to see if the ideas contained ought to be included in opening. If so, the sentences should be worked in.
7. Have students renumber sentences, placing those with checkmarks in the correct place in the order.
8. For homework, have students move the last paragraphs of their drafts to the beginning. Ask them to decide whether the order of their topic sentences should remain the same. Tell them that if the order is correct, they may congratulate themselves. Tell them that if the order is not correct, they must rearrange their draft to fit the new opening. (In the process of drafting, students often refine their ideas. Consequently, the last paragraph of their draft is often the best expression of its structure and argument.)

ACTIVITY

Using Textual Evidence

Purpose

To recognize the importance and uses of quotations.
To examine ways to introduce and comment on a quotation.

Students will
- take notes on key aspects of using quotations,
- analyze a sample of appropriate quotation use.

Time

About 1 class period.

Procedure

1. After your students have established the best structure for their essays, they can turn their attention to other matters. Of special importance is their use of quotations. Excerpts from the literary work they are writing about should form a major part of their argument; consequently, using quotations correctly is crucial. The students should pay attention to the length of quotations they use, the way they introduce and comment on those excerpts, and the techniques they have used to include the passages in their own writing. Of even greater importance is the way they document those quotations.

Mini-Lecture

2. You might present a mini-lecture about these aspects of using quotations along the following lines:

   I. Length of Quotations:
   Tell your students to keep their quotations short. Words, phrases, or sentences are more effective than entire paragraphs. By using short excerpts, the writer can focus the readers' attention on only those words or ideas which are important to the argument. Your students, too, will have to focus more carefully on showing exactly what they want to show.

   II. Introducing and Commenting on Quotations:
   Sometimes, students seem to think that they should include quotations simply for the sake of including them. Remind your students that in literary criticism, the real business of analysis is to show exactly which parts of the work being discussed have led to the argument expressed in the essay. In order to use passages from the text effectively, your students must introduce the passages first, then give the passages, and follow them with a comment.

Name: Date:

Introducing and Commenting on Quotations

Purpose: To look at a way of introducing and commenting on a quotation.

Directions: Note how carefully the writer shows where the passage occurs and what has just happened in the play. Then notice how the relevant part of the quotation is applied to the essay's argument. Finally, notice the commentary which follows the excerpt.

Another example of controversy which has arisen about Shakespeare's work concerns the exact wording of some of the speeches in *Hamlet*. In Hamlet's first soliloquy (I,ii,129-158), he voices the despair which has overcome him upon learning of his mother's betrayal of the father and of her affair with Claudius, the murderer of the elder Hamlet. The young prince says, "O, that this too too **solid** flesh would melt." Other versions of the same play have him say, "O, that this too too **sullied** flesh would melt." The first version presents Hamlet as frustrated with his actual physical existence; thus, the word "solid" is crucial to that interpretation. The second version, though, emphasizes Hamlet's disgust with the moral corruption he feels has touched him through his mother's adulterous marriage to the murderer of Hamlet's father. Since no edition of *Hamlet* actually approved by Shakespeare exists, the controversy over the various readings may never be resolved.

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3. To make this point, distribute or display the "Introducing and Commenting on Quotations" handout as an example of how to introduce and comment on a quotation. In discussing it with them, stress each of the following points:
   - how carefully the writer locates the passage in the total work,
   - the use of the brief plot summary in order to make the isolated excerpt comprehensible to the reader,
   - the commentary on the meaning of the quotation which follows it. Emphasize that in that commentary the writer is doing his or her real work–analyzing and criticizing.
4. Continue your mini-lecture with this third important point.

III. Techniques of Incorporating Quotations into Essays:
Inform your students that there are two basic styles of incorporating textual excerpts into an essay. In one, the writers *integrate* the passage into their own sentences. In the other, lengthy excerpts are set off by *block indentation*. In general, passages which are shorter than *four* typewritten lines should be worked into the writer's own sentence. Passages of *five* typewritten lines or more should be set off by block indentation.

Your students will probably have a number of questions about the correct way of presenting their quotations, especially partial or elliptical quotations. You would be wise to refer them to the Modern Language Association's *Handbook for Writers of Research Papers*. Otherwise, the handout of examples and rules ("Techniques of Incorporating Quotations") should suffice.

5. After going over the handout, cover the fourth point of the mini-lecture.

IV. Documenting Quotations from Secondary Sources:
Not only will your students need to incorporate quotations into their essays, they must also provide the necessary documentation. We cannot emphasize too strongly that students acknowledge the sources of their information. In general, when students ask what must be documented, you may tell them, "When in doubt, document." Tell them that any information which is not common public knowledge must be documented–even paraphrases of other people's words or ideas.

Then they'll ask what you mean by "document," and that should lead you into a discussion of the different types of documentation. You might point out that a bibliography is one part of documentation and footnoting another. A useful alternative to footnoting is **paren-**

thetical notation. Every paper which contains language or ideas not the work of the author requires a bibliography and some kind of notation–either footnoting or parenthetical notation. The form for the bibliography is fairly standard, but the form of notation is not. Parenthetical notation is efficient and does not interrupt the reader's concentration. Spend some time on this kind of notation in order to help your students become comfortable with it.

V. Notation:

Remind your students of the purposes of all notes.

- Notes tell the reader, "I [the student] did not originally say or write or think this."
- Notes identify exactly who did say, write, or think the passage and where.

Point out that two general kinds of information are necessary in parenthetical notation. First, the name of the author or authors must be given. Second, the exact location of the passage or ideas used must also be included. If the author has already been mentioned, then that name need not appear in the note. Simply the page or line numbers will suffice. When students use passages from more than one work by the same author or authors, they should also specify which work is being cited.

Parenthetical notation is exactly what the term suggests: author and page references appear within parentheses included with the passage itself. If the author and the work have already been mentioned, then only the page or line references must appear in the note. The examples of integrated and block-indented quotations illustrate these types of notes clearly.

6. In closing, point out that checking the way they have used and documented both textual evidence and quotations from secondary sources is an important step in revising and in final editing.

Further Revision Tasks

With the large pieces of their essays organized and their quotations under control, it's time for your students to take a closer look at their drafts. Now they should consider *paragraph unity*, overall *coherence*, and the effectiveness of their *introductory* and *concluding* paragraphs.

Name: Date:

Techniques of Incorporating Quotations

Purpose: To demonstrate ways of including textual excerpts in essays and provide some general rules for their use.

RULES:

1. Reproduce the material being cited exactly as it appears in the original–including all **internal** and **end** punctuation. Also, be sure to duplicate the spelling of the original, even errors!
2. ALWAYS provide the name of the speaker or author of the passage used. Also, give the name of the work from which the passage has been taken. There are different ways of giving this information, but **parenthetical notation** is the most efficient.
3. If parts of the excerpt have been left out, indicate the omission by the use of an **ellipsis**–three periods–followed by a fourth period when the quotation is the end of a sentence.

Integrated Quotations

Example A:

Huckleberry Finn shows his natural goodness and his innocence when he thinks about his having lied to protect Jim from the slave hunters, saying, "I knowed very well I had done wrong, and I see it warn't no use for me to try to learn to do right" (76).

Example B:

Calling Falstaff variously a "clay-brained guts," "knotty-pated fool," and "obscene tallow-catch," Prince Hal shows his talent for word-play and penetrating invective (II, iv, 230-231).

Block Quotations

Sir Robert Peel, who established London's first police force, found himself under attack in the House of Commons. He responded eloquently, saying:

> I may be a Tory. I may be an illiberal–but...Tory as I am, I have the further satisfaction of knowing that there is not a single law connected with my name which has not had as its object some mitigation of the criminal law; some prevention of abuse in the exercise of it; or some security for its impartial administration. (House of Commons, 1 May 1827)

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Hamlet

ACTIVITY

Unity, Coherence, and Transitional Devices

Purpose

To acquaint students with the need for unity and coherence in their writing, along with types and uses of transitional devices to achieve these goals.

Students will:

- analyze their paragraphs for unity,
- study a paragraph to see many kinds of transitional devices used to give coherence,
- discover how the careful use of such devices weaves together ideas within paragraphs

Materials

Students' own drafts of their papers in progress, an overhead projector, and a transparency of the worksheet if possible.

Time

About 1 class period.

Procedure

1. Review the subject of **Paragraph Unity**. Have students check their paragraphs sentence by sentence. Tell them to check that each sentence within a paragraph relates to the topic sentence of that paragraph. If a sentence does not help to develop the topic sentence, it should either be deleted, revised, or moved to a paragraph whose topic it does help to develop.
2. After five to ten minutes, instruct them to continue the process through the rest of their papers as homework and to turn now to the issue of **coherence** in their drafts. A paper is coherent when all its parts **hold together** (the meaning of "coherent"). One way to insure coherence is through the careful use of *transitional devices.*
3. Discuss with students the kinds of devices they already know such as pronouns, and introductory adverbs, phrases, and conjunctions. Mention additional types such as synonyms and repetition of key words or phrases.
4. Point out how transitions **within** paragraphs contribute to paragraph **unity**. Add that transitions **between** paragraphs add to a paper's **coherence**.
5. Hand out the paragraph worksheet and as students work, you should do the same thing on the transparency. Use a different color for different types of transitional devices.
6. After they've finished, discuss what has been found.

Name: Date:

Identifying Types of Transitional Devices

Purpose: To see and recognize different ways of connecting ideas, phrases, sentences, and paragraphs. These connectors are called *transitional devices*.

Directions: Read the following paragraphs carefully. Then underline each word or phrase which connects one sentence to another or one paragraph to another.

Gozinta Subtrahend, the renowned mathematician, sang as he showered. For the first time since grammar school, "Zinta" was going out on a date. The girl's name was Scintilla Matrix; she worked for a car dealer; and she was gorgeous. The "nabob of numbers" wanted to look his best: one does when such occasions occur only once every 22 years.

He thought as he sudsed, "I ought to wear a tie, I suppose. That lovely fuchsia and brown one should be just the right touch to go with my double-breasted green seersucker blazer." In what seemed like zero hours, after carefully adjusting the cravat, Subtrahend polished his shoes on the back of his trouser leg, then strode out of the bedroom.

Though Gozinta failed to notice a missing element, Ms. Matrix would not miss his startling fashion statement. The giddy giant of gigadigits had left his shirt hanging in the closet. Beneath the suave seersucker blazer was nothing but bare mathematician!

Directions: When you have underlined every possible transitional device you can find, draw a line between each device and the word or words it joins.

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ACTIVITY

Checking Introductory and Concluding Paragraphs

Purpose

To review the functions and contents of opening and closing paragraphs in papers.

Students will
- note and discuss functions of these paragraphs;
- examine and revise their opening and closing paragraphs to ensure they fulfill these functions.

Materials

Students' own drafts of their papers in progress.

Time

About 20 minutes.

Procedure

1. Inform your students of the FOUR functions that an introductory paragraph should perform:
   - to give the full title and author's name of the work(s) to be considered,
   - to make a clear but general statement of the essay's major points,
   - to arouse the reader's interest
   - to indicate the order in which the major points will be presented,
   - to make a smooth transition into the body of the essay.
2. Go over each function with the class to be sure each is understood. Then instruct them to examine and mark up their introductory paragraphs to check for the presence of each element. Have them check also how effectively they feel they have performed each function. You might circulate among them as they revise their paragraphs.
3. In helping your students revise this portion of their drafts, **insist** that their introductory paragraphs perform at least the first three of these functions. And stress that if the fourth is not in the first paragraph, it must begin the second. Your students may forget to name the work and title. This is probably because they are assuming that you are their only audience and you, of course, know what the assignment is. Point out that one should not make such assumptions about the audience.

Essay

4. You might mention that one way of evaluating a paper is to see how persuasively it argues its thesis. If there is no thesis, there might be no grade. Finally, reiterate that stating the major points in the opening really sets up the entire paper's structure: the student

has only to discuss the major points in the order given here, and the essay will appear to be a marvel of organization.

5. Tell them to make notes on the needs of a final paragraph as you make a few remarks about it. Then point out that the concluding paragraph is perhaps misnamed. Unlike the end of a paper on scientific research, the concluding paragraph of a literary analysis does not describe the final results of a series of experiments. Instead, this paragraph serves only to remind the reader of the major points made during the body of the essay. As the writers' last chance to affect their readers, the concluding paragraph should contain a clear statement of the essay's thesis. It should reiterate (in fresh language, of course) the major points. Last, it should leave no doubt as to the position the author of the paper has taken. Like the trial attorney's closing argument, it should show beyond a shadow of a doubt the process of close reasoning which has led to what is now an inevitable and desirable outcome.
6. Invite two or three students to read aloud the notes they made from your comments. When you feel confident that the class have clearly grasped your points, circulate among them as they check their concluding paragraphs.

ACTIVITY

Final Editing

Purpose

To emphasize the importance of the final editing.
To review three common writing problems to keep in mind during the final edit.

Students will

- review problems with use of the passive voice, pronouns, and verb tenses,
- examine a partner's paper for each of these problems,
- use a check list to final edit their papers.

Materials

Students' own drafts of their papers in progress, dictionaries, grammar and usage texts.

Time

About 15 to 20 minutes in class, plus homework or class time for final editing.

Procedure

1. By this time, your students may feel they have spent more time on this one paper than perhaps on any other. The end is near. Encourage them to understand that anything they write from start to completion needs to go through this whole process, although only with longer and more complex papers does it seem such a lengthy process. Even a writing assignment completed in one night's homework should pass through all seven stages of the writing process.
2. Stress to students that final editing is crucial because leaving any mechanical error or language awkwardness in their final product is like spending a great deal of money on a prom outfit and turning up at the prom with dirty spots on it. In other words, final editing is their last chance to eliminate many of the minor flaws which too often have major effects.
3. Point out that most of the difficulties at this stage fall under the heading of **mechanics**–spelling, punctuation, grammar and usage–and can be corrected by referring to their dictionaries and texts. Working for a few minutes on two problems of usage now might save a good deal of time later. First is the passive voice; second is shifts in tense or person.
4. **Passive Voice:** The passive voice does have its uses, but too often writers use it by accident. Remind your students that they may use the passive voice if they do not know who or what is performing the action in the sentence. In other cases, its use produces wordy, weak sentences.

For example, compare the following versions of the same sentence:

Version A - Norbert was hated by most of his classmates.

Version B - Most of Norbert's classmates hated him.

Versions A and B contain the same information, and they're nearly the same length, yet Version B is more direct, more forceful. Furthermore, it makes clear who is performing the action (hating). As an exercise, you might have your students contribute sentences with passive constructions in them and write them on the board. Then have the class change the passives to active voice. Point out that the greatest problems with using passive voice is the resulting vagueness. When no "by so and so" phrase appears in the sentence, the reader has little or no idea who is responsible for the action.

5. **Shifts in Person:** Essentially, the most common type of shift of person is the use of the word "you" in formal papers. Having been very careful to write objectively for most of the paper, students will sometimes write the following:

   "T.S. Eliot coined the term **objective correlative** in an essay on the composition of poetry. An objective correlative is when **you** . . .".

   Warn your young writers to avoid such shifts.
6. **Shifts in Tense:** Shifts in tense are exactly what the phrase says. According to convention, literary analyses should be written almost exclusively in the present or present perfect tenses. Thus, we say, "Jordan shows his hatred for Belinda when he says that . . ." Frequently, however, student writers lapse into the past tense . . . as in "Jordan *showed* his hatred for Belinda when he says that . . ." Caution your students about shifts of this type, too.
7. Have students exchange papers and look for each of these three common problems in their partner's paper.
8. Distribute or dictate for copying into their notes the following checklist for editing. You might add to it any favorite items from your teaching experience.

Name: Date:

Checklist for Final Editing

Purpose: To remind you of possible problems to eliminate before you hand in your final essay.

Never forget the old school saw:

> In real life, nobody gives credit for what you **meant**,
> only for what you actually wrote.

SO BE SURE TO ASK YOURSELF THE FOLLOWING QUESTIONS:

Have I . . .

... avoided passive verbs?

... eliminated all run-on sentences?

... corrected all sentence fragments?

... made subjects and predicates agree?

... made pronouns and their antecedents agree?

... kept tenses consistent and correct?

... checked the spelling of every word?

... made sure that all quotations are correctly documented?

... checked all punctuation and capitalization?

... remembered to put my name on the final essay?

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ACTIVITY

Hamlet's Opening Scene and Atmosphere

Purpose

To alert students to the important issues introduced in the opening scene. To prepare students to write a brief essay about the scene.

Students will:

- answer questions that guide them through a series of significant details,
- turn their answers into a brief essay about the scene.

Time

1 class period and homework.

Procedure

1. In preparation for the activity, have students read Act I, scene i, trying to imagine it on stage as they read. Then ask the class what emotions the scene arouses; make a list of their responses on the chalkboard. Have them point out specific details or passages that contribute to the emotion they felt.
2. Students may be surprised that Hamlet does not appear in the opening scene. Ask them what dramatic advantages Shakespeare might have seen in delaying his appearance.
3. Point out relevant aspects of Elizabethan attitudes toward ghosts, such as that, while a ghost could be a soul undergoing purgation and returning to earth to warn or direct the living, it could also be a devil assuming human form to deceive the living and tempt them to sin. Ask the students for their initial impressions of the Ghost: How sinister or threatening does it seem?
4. Distribute the worksheets and have students begin answering the preliminary questions. Review the meaning of mood. As homework, they can complete the worksheet and write the essay it calls for. Before the close of class, call attention to the essay assigned at the end and take a few minutes to discuss possible theses for the topic.

Essay

5. Write the following possible format for a thesis statement on the chalkboard and discuss it with the class.

   "The opening scene of *Hamlet* establishes a mood of_____ and _____, primarily through its inclusion of three kinds of details:_____ ,_____ , and_____."

   Point out that such a thesis not only makes clear the main idea of the essay but also suggests its organization. Remind students to focus at least one paragraph around each of the types of details mentioned in their theses–for example, identity questions, interruptions, partial or doubtful answers, or Horatio's attitude change. Remind them to include a few appropriate quotations. If necessary, review with students how to cite act, scene, and line numbers for quotations.

Name: Date:

Hamlet's Opening Scene and Atmosphere

Purpose: To examine how the play's first scene introduces ideas that will be important throughout and to gather specific evidence to use in an essay about the opening scene.

Directions: After a careful reading of I,i, briefly answer the following questions:

1. What significance does Bernardo's opening "Who's there?" have in establishing the mood and emotional atmosphere for the play?

2. What other sorts of questions occur in the rest of the scene? Are any of them also questions about identity? Give an example or two, citing line numbers.

3. To what degree are questions left unanswered or only partially or doubtfully answered? Which ones, and how do they contribute to the mood of the scene?

4. What are the time of day, the place, and the weather conditions? What effect does this setting have on the mood?

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Opening Scene (cont.'d)

5. What sorts of interruptions occur? How do they affect the emotional state of the characters?

6. How does Horatio's attitude at the beginning of the scene contrast with the outlooks of the other characters? Cite the line numbers for a passage that makes Horatio's attitude clear.

7. How does Horatio's attitude change by the end of the scene? Cite line numbers for one or two passages that demonstrate how he changes.

8. What portents do the characters mention, and how do they influence the mood of the scene?

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Opening Scene (cont.'d)

9. How does Horatio address the Ghost just before the cock crows? How do the repetitions in his speech contribute to the mood of the scene?

10. What sort of spirit do the characters interpret the ghost to be? What effect does Marcellus's speech about the sanctity of Christmas Eve have?

11. How does each individual feel at the end of the scene:

Bernardo: _____

Marcellus: _____

Horatio: _____

Directions: Use your analysis of the scene to write a short essay defining the mood established at the opening of the play.

GUIDELINES:

- Include a clear, specific thesis that identifies your main idea and suggests the parts into which your essay will be organized.
- Include some brief quotations to support your points and to supply specific examples. Include act, scene, and line numbers after the quotes.

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ACTIVITY

Father Figures in *Hamlet*

Purpose

To investigate Shakespeare's handling of issues of parenthood in *Hamlet*.
To gather specific information to evaluate the strengths and limitations of fathers in the play.

Students will:

- answer questions about the various father figures and find supporting evidence from the text,
- organize and write essays about the problems with father figures in the play.

Time

1-2 class periods.

Procedure

1. After students have read Act II, introduce the activity by inviting their ideas regarding what is needed in a good parent-child relationship. Ask for all examples they can think of, including both good and bad. They may offer some from personal experience as well as from families with which they are acquainted and from films, reading, and television. Have a couple of student volunteers write ideas and examples on the chalkboard.
2. Have the class discuss and analyze the ideas and examples, recognizing that opinions will differ about what different parents and children may value in such relationships.
3. Then ask for their ideas regarding how Claudius and Polonius stack up as fathers, according to their own criteria of how to be a good father. Ask also about how Hamlet feels about his father (both when the king was still alive and now that the Ghost has appeared to him). Ask also for their ideas about Fortinbras's feelings for his father and his uncle.
4. Tell male students to imagine that they are Laertes and females that they are Ophelia as they respond to questions like the following: How do you feel about how Polonius treats you? Why?
5. Before distributing the worksheet, point out that for Shakespeare's audience, fatherhood established an important political and spiritual analogy: a king and God would have been seen as figurative fathers: the king holding together the political family of his kingdom, God the spiritual family of mankind (including the rest of the natural world). The absence of viable father figures on a microcosmic level in the play reflects the macrocosmic atmosphere of political insecurity and spiritual doubt. You might want to introduce the idea of the Great Chain of being. According to this concept, the world was

created according to a strict hierarchical order, with God at the top, the creator of everything. Below God were the angels, human beings, and animals in descending order. Each of these descending tiers was also strictly structured. Kings, as God's chosen representatives, headed the human tier; within the family, the father was undisputed head. Stability and continuity in government and society were important to Elizabethans, who lived in an exciting but stable and prosperous nation after the turmoil of the transition from Henry the VIII through his daughter "Bloody Mary," eventually to Elizabeth.

6. Distribute the worksheets, and divide the class into small groups of three to five students to work together on the 12 items for analysis. Stress that all group members should keep notes in response to each item for use in developing an essay.

Essay

7. After about 30 minutes, reconvene the class to discuss questions and ideas arising from the worksheet and to assign the essay.

Name: Date:

Father Figures in *Hamlet*

Purpose: To look more closely at the father-child relationships in the play and to gather information and details for an essay on the subject.

Directions: In small groups, brainstorm answers to the following questions.

1. List below ten adjectives or phrases that describe Hamlet's relationship with his uncle and stepfather, King Claudius.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

2. Cite (act, scene, line) at least three passages (10 lines or fewer in length) within the first two acts that reveal dissatisfactions and difficulties in Hamlet's relationship with Claudius.

ISSUE:	LOCATION:
_____	_____
_____	_____
_____	_____
_____	_____

3. List below at least four problems in the way that Polonius treats his son, Laertes.

PROBLEM:	LOCATION:
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

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Father Figures (cont.'d)

4. Cite at least three passages within the first two acts that demonstrate Polonius's shortcomings in his way of relating to Laertes.

SHORTCOMING:	LOCATION:

5. List below at least four problems with the way that Polonius treats his daughter, Ophelia.

PROBLEM:	LOCATION:

6. Cite at least three passages within the first two acts that demonstrate Polonius's shortcomings as Ophelia's father.

SHORTCOMING:	LOCATION:

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Father Figures (cont.'d)

7. What makes Hamlet's interactions with the Ghost, supposedly his father's spirit, so unsettling and unsatisfying? List below three possible answers.

_____

_____

_____

8. Cite below at least three passages that reveal Hamlet's discomfort about the Ghost.

DISCOMFORT:	LOCATION:
_____	_____
_____	_____
_____	_____
_____	_____

9. List below at least four phrases that describe Fortinbras's relationship with his father figure, the King of Norway. Concentrate on problems or tensions between them.

PROBLEM:	LOCATION:
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

11. What generalizations can you draw about the father-child relationships in the play, particularly about the causes and effects of problems in those relationships?

_____

_____

_____

_____

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Father Figures (cont.'d)

12. To what larger issues in the play might the problems in father-child interactions be related?

Directions : Write a well-organized essay (500 to 1000 words) about the problems that emerge with father-child relationships in *Hamlet*. Consider how those problems reflect the underlying corruption of the Danish court and how they affect the isolation and desperation of Hamlet's search for justice.

GUIDELINES:

- Include a clear, specific thesis that identifies your main idea and suggests the overall structure of your argument.
- Organize each of your paragraphs around one of the questions on the worksheet above, if you like. Make sure each paragraph in the body of the essay has a clear topic sentence.
- Use as quotations to support your points several of the passages that you cited on the worksheet.
- End with a paragraph that sums up your point.

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ACTIVITY

Emotion and Conflict in Hamlet's Soliloquies

Purpose

To demonstrate the usefulness of soliloquies in revealing the thoughts, conflicts, and emotions of a character.
To investigate the development of Hamlet's character.

Students will:

- answer a series of questions about Hamlet's soliloquies,
- use those answers to write a brief essay about how the soliloquies reveal the emotions and motivation of Hamlet.

Time

1 or 2 class periods.

Procedure

1. After students have finished reading Act IV, ask them for their definitions of a soliloquy, and discuss what the purposes of a soliloquy might be in general in Shakespeare's plays. Point out that the format of drama does not allow the playwright to reveal his characters' thoughts except through their actions and, especially, their words. Thus, in a soliloquy, a character who is alone on stage is really thinking out loud, speaking what is on his mind. Remind students that the speaker engaged in a soliloquy is not speaking directly to the audience. He is simply playing a part in one of the conventions of Shakespearean drama; the soliloquy is a device that theatregoers since Elizabethan times have come to accept.
2. Explain that public speech and private thought are different matters, and ask students what they recall Hamlet saying in his soliloquies that he might not want to admit in a conversation with other people.
3. Introduce the idea that while a soliloquy reveals a great deal about its speaker's motivation, the speaker may not fully understand the events taking place around him and he may want to avoid facing up to certain painful truths. Therefore, audience members must try to see the character as the character sees himself, but they must then assemble their own more complete perspective from what other characters say and do as well. You may want to ask the class what sorts of things Hamlet might be reluctant to admit even to himself and what the audience knows that Hamlet doesn't.
4. You may assign the sheets as homework or have the students work on them during what remains of class time. Then use their written answers as the starting point for further class discussion.

Name: Date:

Emotion and Conflict in Hamlet's Soliloquies

Purpose: To identify Hamlet's attitudes and the conflicts that beset him and examine Shakespeare's use of soliloquies to expose the complexity of Hamlet's character.

Directions: Answer the following questions about Hamlet's eight soliloquies.

1. (a) What has happened that provokes Hamlet's first soliloquy?

(b) With what emotions and issues is Hamlet wrestling in the speech?

(c) Does this soliloquy lead to any sort of resolution or action on Hamlet's part? What happens after it?

2. (a) What has happened to provoke the four-line soliloquy Hamlet speaks at the end of I,ii?

(b) As revealed by the speech, what suspicions has Hamlet held? What belief does he express?

(c) Does this soliloquy lead to any resolution or action on Hamlet's part? If so, what?

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Soliloquies (cont.'d)

3. (a) What happened to provoke the soliloquy in the middle of I,v?

(b) What state of mind is Hamlet in? What does he say about Gertrude and Claudius?

(c) Does this soliloquy lead to any resolution or action on Hamlet's part? If so, what?

4. (a) What has happened to provoke Hamlet's next soliloquy at the end II,ii?

(b) What differences does Hamlet see between himself and the player? What changes of emotion does he go through in the course of this long speech?

(c) What resolution and action result from Hamlet's speech? Why does Hamlet feel that he should attempt this new course of action?

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Soliloquies (cont.'d)

5. (a) What has happened to provoke Hamlet's famous "To be, or not to be" soliloquy in III,i?

(b) What emotions does he feel and what does he wish to do? What considerations restrain him? Is Hamlet's fear that "conscience makes cowards of us all" justified?

(c) What interrupts his thoughts, and how does he then behave and why?

6. (a) What has happened to provoke Hamlet's next soliloquy at the end of III,ii?

(b) What emotions dominate this speech? Does he seem to be in control?

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Soliloquies (cont.'d)

(c) What actions result from his resolution in this speech? Are the results what he expects?

7. (a) What has happened to provoke his soliloquy in III,iii?

(b) What emotions does he feel? What are his reasons for not taking revenge now? What irony emerges from the words that Claudius speaks after Hamlet's exit?

(c) What unfortunate event follows soon after this soliloquy? Why is it so important to the rest of the play?

8. (a) What events provoke Hamlet's final soliloquy?

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Soliloquies (cont.'d)

(b) What emotions does Hamlet express during this speech? Does he explain why he has not yet taken action against Claudius? How does he measure up in his own estimation to Fortinbras?

(c) What resolution does Hamlet make? What events follow the speech, and what impact do they have on his resolution? What significance is there in this being his last soliloquy?

Directions: Review your notes on the eight soliloquies. Then on the back of this worksheet, write your ideas in response to the following questions.

9. (a) After examining ALL these soliloquies, what do you think are the primary conflicts that beset Hamlet?

   (b) Judging from the soliloquies have his doubts cleared up, and is he firmer in his resolutions? Has Hamlet changed in significant ways?

Directions: Draw upon all your responses in this worksheet as you write an essay focusing on what the soliloquies reveal about Hamlet's motivation and inner conflicts. What emotions does he wrestle with, and how does he resolve them? Does he progress toward a particular attitude about his role and responsibilities?

You might consider organizing the body of your essay in one of these ways:

1. By following the play's chronology, simply discussing each soliloquy in turn and then pulling together an overview at the end;

2. Or by organizing paragraphs around specific emotions that recur in different soliloquies;

3. Or by identifying specific stages that Hamlet goes through and discussing how the soliloquies indicate these stages.

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ACTIVITY

Hamlet and His Foils

Purpose

To examine the functions of several minor characters in the play.
To consider the nature and purpose of literary foils.

Students will:

- answer questions about characters who act as foils and locate passages that support their answers,
- write a paragraph about each of three major foils of Hamlet,
- write an essay about how the foils help to define Hamlet's strengths and weaknesses.

Time

About 2 class periods.

Procedure

This activity is designed in three stages, to be used after the students have finished reading Act III, after they have finished Act IV, and after they have finished Act V. It can be consolidated for single use after students have completed the play.

1. Introduce the concept of the dramatic *foil*, characters whose traits and behavior help clarify those of the protagonist through contrast. Offer examples such as Bob Cratchit as foil to Scrooge in Dickens's *A Christmas Carol*. Invite them to point to the ways in which Cratchit is Scrooge's foil and to offer other examples from literature such as Banquo to Macbeth, and Jack to Ralph in *The Lord of the Flies*.
2. Then ask the students which characters in *Hamlet* they think function as foils to Hamlet. Note their suggestions on the chalkboard. For each character they suggest, ask them to point out comparable and contrasting qualities of that character and Hamlet.
3. Distribute the worksheet and divide the class into small groups or partners. Circulate among students as they look for and discuss circumstances in the First Player's life or traits of his character that resemble those of Hamlet. Suggest, for instance, that Hamlet is also an actor; then let the students follow through on the details of the similarities and differences within their groups. Remind students to seek evidence for their answers in the first three acts. (Students can use their *Scholastic Notes* booklets to remember the relevant material is in Act II, Scene ii, and Act III, Scene ii.) Point out that in gathering notes on the character, any similarity to Hamlet is useful, including age, rank, profession, etc.
4. When the groups have had a chance to answer all the questions, reconvene the whole class to discuss their responses. Each of the three foils upon whom the activity focuses underscores by his presence in the play a series of Hamlet's contrasting qualities:

- passivity against activity,
- reason and control against emotion and impulse,
- doubt against certainty,
- seeming against being,
- playing a role against experiencing something directly,
- faking against being sincere.

5. After the discussion, have students individually write the first paragraph, either during the remainder of class time or as homework. When you collect the paragraphs, read a few of the best aloud. Instruct students to save their paragraphs for use in the final essay.
6. When the class has finished reading and discussing Act IV, distribute a second set of the worksheets and divide the class up again, this time into different groups. Have them complete the sheets focusing this time on Fortinbras. You might start them off by pointing out that Fortinbras is another son seeking revenge for the death of his father. Follow the same procedure outlined in Steps 3 through 5. (Most of the relevant material is in Act I, Scenes i and ii; Act II, Scene ii; and Act IV, Scene iv. Of course, Fortinbras also appears at the very end of the play.)
7. When the class has completed the play, distribute a third copy of the worksheet, and repeat the same procedure outlined in Steps 3 through 5, focusing this time on Laertes. You might start them off by asking what family circumstances Laertes shares with both Fortinbras and Hamlet. (Most of the relevant material is in Act I, Scene iii; Act IV, Scenes v and vii; Act V, Scenes i and ii.)

Essay

8. When the students have completed all three paragraphs, give the essay assignment. Point out that in creating their three paragraphs, students have already created drafts of the body of the essay. Discuss with them now the possibilities for organization; suggest that they should save for last (not counting the conclusion) the paragraph about the character whom they think is the most important foil for understanding Hamlet. Instruct them on appropriate forms for the thesis. Point out that the order of discussion of the foils depends on the judgments of their relative importance and that one foil may suggest by contrast a weakness in Hamlet while another calls to mind the protagonist's strengths.

Name: Date:

Hamlet and His Foils

Purpose: To examine Shakespeare's use of three characters as literary foils to Hamlet and write up your conclusions, providing evidence from the play.

Directions: Circle the name of the character you will be examining on this worksheet. Discuss the following questions about that character with your partner or small group, then make notes below.

THE FIRST PLAYER **FORTINBRAS** **LAERTES**

1. In what ways are Hamlet and this character similar? List as many as possible. Then put a star next to those that you think are especially important.

2. Find four or five passages from the play that bear on the character's likeness to Hamlet. Cite act, scene, and line numbers.

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Foils (cont.'d)

3. In what ways are Hamlet and this character different? List as many as possible. Then put a star next to those that you think are especially important.

4. Cite below any other specific passages that bear on the character's significant differences from Hamlet. Cite act, scene, and line numbers.

5. What does this character's presence in the play reveal about Hamlet's strengths and weaknesses? In other words, why would Shakespeare make this particular character a foil to Hamlet? Put an asterisk by the three answers that seem most important.

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Foils (cont.'d)

Directions: Use your notes to write a paragraph that gives your ideas about the ways in which this character acts as a foil to Hamlet. Give evidence from the play that shows how the similarities and differences between him and Hamlet help to illuminate Hamlet's strengths and weaknesses.

PARAGRAPH GUIDELINES

Be sure you include:
- a clear topic sentence,
- several specific references to relevant incidents,
- one to three brief quotations that support or demonstrate your point,
- analysis of the quotations that draws attention to the importance of specific words and phrases in the passages.

Directions: When you have completed three worksheets, one for each of the three foils, and discussed them in class, write an essay explaining how Shakespeare uses all three of these characters to underscore the strengths and weaknesses of Hamlet. Use your three fully developed paragraphs as draft material for the body of your essay.

ESSAY GUIDELINES

Be sure you include:
- an introductory paragraph with a clear, specific thesis,
- at least one full paragraph focused on each of the three foils,
- at least one relevant quotation and commentary on it within the section on each foil,
- a concluding paragraph that focuses on what the three foils reveal about Hamlet's character.

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ACTIVITY

The Imagery of Corruption in *Hamlet*

Purpose

To conduct a close textual analysis in search of thematic imagery of corruption.
To interpret and discuss the significance of such images to the work as a whole.

Students will:

- seek out and evaluate examples of images of a type of corruption in a section of the play,
- discuss the sources and effects of corruption in the play,
- write a paragraph analyzing a particular image of corruption, and an essay about the types and effects of corruption in the play.

Time

1or 2 class periods depending upon use of homework time.

Procedure

1. When students have read at least through Act IV, ask them for their definition of the words "image" and "imagery." Explore with them the fact that in great literary works, images and themes are always closely related. Point out that when images are repeated or appear in patterns within a literary work, they usually signal an important idea and even the author's attitude toward that idea. Although for much of this play surface appearances suggest high spirits and contentment, the proliferation of images and phrases related to corruption in *Hamlet* eventually carry quite another message. Invite students to brainstorm ideas that they think reflect life at the Danish court. Be sure your students have a working definition of image.
2. Look over their brainstormed list and ask to what degree images of corruption occur in the play; ask for their suggestions of specific kinds of corruption in the play and of specific images of corruption (citing act, scene, and line numbers). Conclude by organizing the discussion into four kinds of corruption:
    - disease, wounds, and infection;
    - poison;
    - prostitution and incest;
    - weeds, unchecked growth, and rotting.
3. Discuss each type of corruption briefly and remind students to use their text's notes to help with noting the frequent images related to each of these kinds of corruption, for language (especially words related to sexual corruption) changes over time, making some images that were clear to Shakespeare's audience less clear today. For instance, Hamlet's scathing advice to Ophelia, "Get thee to a nunnery!" constitutes an insulting pun since "nunnery" was used in

Elizabethan slang for "whorehouse." Similarly, when in Act II, Scene ii, Hamlet refers to Polonius as a "fishmonger," he is probably using the Elizabethan slang for "pimp." While images of disease and poison are much clearer and relatively easy to find and explain, the fourth category may be more complicated because of the relationships among the different sub-types of the images; point out that the word "rank" recurs frequently in the play, referring both to the stench of rot and to unchecked growth, as in the case of weeds (and, by implication, cancer); but since rank also refers to one's place in the social world, the word operates like a pun connecting corruption with social rank.

4. Distribute the worksheets. Divide the class into small groups, and assign a quarter of the students to each of the four kinds of corruption imagery. Explain that within each group, each person will be responsible for browsing through part of the play (one act or several scenes) and locating as many examples of their kind of corruption image as possible. The groups can make their own specific assignments, especially if you appoint one responsible person as a monitor. After 15 or 20 minutes of searching individually, have the groups reconvene to pool their answers and choose the five images that seem to them most important; that discussion should take 10 to 15 minutes.
5. While students are still in their groups, give them another 10 to 15 minutes to discuss the five general questions on the sheet, then have students write up their answers individually as homework.
6. You can give the paragraph assignment during class time or as homework. Read several of the best paragraphs to the class after the students submit them.

Essay

7. Make a list of the act, scene, and line numbers for the best examples of each kind of corruption image, and distribute the list to all the students so they can use it in completing the essay assignment. You could simply copy the sheet assembled by the student monitor of each group and then distribute the copies to the students in other groups; or you could have each group leader write his or her group's list on the chalkboard (or on newsprint) for students to refer to and copy as needed. Once they have the list to work with, the students can write their essays.

Name: Date:

Imagery of Corruption in *Hamlet*

Purpose: To search out examples of images of a specific type of corruption in the play to discuss and write about in terms of how Shakespeare uses it in *Hamlet*.

Directions: In the space below, write what type of imagery your group is responsible for finding in the play. Under it, write what section of the play you have been assigned to review. Then skim through your part of the play and write down the act, scene, and line numbers for as many images of that type of corruption as you can find.

KIND OF IMAGERY: _____

Act(s) and scenes for which I am responsible: _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

Directions: With your small group, working in chronological order, pool your finding from the different parts of the play. Neatly add the other group members' findings in the space below. Be sure to cite act, scene, and lines. (Continue on the back of this sheet if necessary.)

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

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Corruption (cont.'d)

Directions: As a group, decide which *five* of these specific images are most striking and most important for understanding how corruption works in the play. Place stars next to the five the group agrees on. If you disagree with the group's choices, check the ones you would have chosen.

Directions: Discuss the following questions with your group; then write notes based on what you think are the best answers to each question.

1. Which characters are touched by or infected with corruption? How do they show it?

2. What are some of the sources of corruption in the world of the play? What evidence leads you to that conclusion?

3. Which characters are aware of the kingdom's corruption? What do they think is its source?

4. How far is Hamlet able to correct the corruption? Give reasons for your view.

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Corruption (cont.'d)

5. How do these images, most of which refer to the effects of corruption on an individual, also apply to the condition of Denmark as a whole?

_____

_____

_____

_____

Directions: Write a paragraph discussing how the specific kind of corruption that your images describe sheds light on the condition of Denmark and of the characters in the play, especially Hamlet.

PARAGRAPH GUIDELINES

Be sure to include:

- a clear, specific topic sentence mentioning the specific kind of corruption that you have investigated as well as what the images of such corruption reveal about the condition of Hamlet and his world,
- at least four or five brief examples of such images,
- some brief comments about the significance of each of those images.

Directions: Look over your own notes and lists of images and review the significant examples of other types of images of corruption chosen by the other four groups. Then write a brief essay (500 to 750 words) that shows how those images of corruption contribute to the atmosphere of the play and help to define the challenge that Hamlet faces. You may wish to consider the source of the corruption and the degree to which Hamlet is implicated in such corruption himself.

ESSAY GUIDELINES

Be sure to include:

- a clear thesis mentioning the types of corruption and their effects on the characters, especially Hamlet,
- at least one full paragraph on each of the four kinds of corruption that the class groups have investigated,
- for each of the four kinds of corruption images, three or four brief quotations to discuss as examples.

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